வருவாயா கண்ணா

varuvaayaa kaNNaa

This poem is about the Lord Sri Rukmini Satyambama sameta Sri Venugopala Swami of Sri Ramanuja mission, USA.

It is written as a deep loving call from a devotee inviting the Lord to come to his/her home for tirumanjanam (abhishekam – holy bath), dolai (Rocking the Lord gently in the silver swing) and syanootsavam (Putting the Lord to sleep) and bless everyone.

Three things are emphasized in each verse.
1. How the dolai Kannan is present – Sri venugopal Swami is present with His consorts, Karpaga viruksham, surrounding dasaavathram, cow and calf etc.
2. Tirumanjana (abhishekam – divine bath) steps are referred implicitly.
3. Each verse has some idea on prapatti as inner meaning.

Tamil scripts are given first followed by English transliteration and finally simple meaning in English is also provided.

1. கண்ணனை வீட்டிற்கு ஆழைத்தல் (மந்த்ராஸனம்)

வேணுகான கண்ணா நீ * வெண்ணெய் திருட வேணுமா? *
வேணுகான கண்ணா நீ * வெண்ணெய் திருட வேணுமா? *

வேண்டியது தந்திட * வேண்டித் தவிக்கும் என்னிடம் *
வேண்டியது தந்திட * வேண்டித் தவிக்கும் என்னிடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து *
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

2. கண்ணனை திருமஞ்சனத்திற்கு அழைத்தல் (ஸ்நாநாஸனம்)

நீலமேகக் கண்ணா நீ * நீராட வருவாயோ? *
நீலமேகக் கண்ணா நீ * நீராட வருவாயோ? *

நீராட விளயாட * நெஞ்சு நெகிழ சீராட்ட *
நீராட விளயாட * நெஞ்சு நெகிழ சீராட்ட *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

3. திரைக்கு பின் உள்ள கண்ணனை அழைத்தல் (அலங்காராஸனம்)

மனமுவந்த கறவை பின்னே * மறைந்திருக்கும் மாயக்கண்ணா *
மனமுவந்த கறவை பின்னே * மறைந்திருக்கும் மாயக்கண்ணா *

மறைக்கு எட்டாத நீ * திரைக்கு பின் பூச்சூட்டி *
மறைக்கு எட்டாத நீ * திரைக்கு பின் பூச்சூட்டி *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

4. கண்ணனை பாட்டு கேட்க அழைத்தல் (மந்த்ர புஷ்பம்)

கற்பக மரத் தடியில் * கவலையிலா கமலக் கண்ணா *
கற்பக மரத் தடியில் * கவலையிலா கமலக் கண்ணா *

சொற்களால் பாடியாடி * சோர்ந்த ஏழை என்னிடம் *
சொற்களால் பாடியாடி * சோர்ந்த ஏழை என்னிடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

5. கண்ணனை உண்ண அழைத்தல் (போஜ்யாஸனம்)

சக்கர அரி முகனும் * சேர்ந் திருக்கும் செல்லகண்ணா *
சக்கர அரி முகனும் * சேர்ந் திருக்கும் செல்லகண்ணா *

சர்க்கரை சாதமும் * சீடை முறுக்கும் சுவைக்க நீ *
சர்க்கரை சாதமும் * சீடை முறுக்கும் சுவைக்க நீ *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

6. கண்ணன் பிராட்டிமார்களுடன் சேவை செய்தல் (புனர் மந்த்ராஸனம்)

ருக்மிணி பாமாவுடன் * சல்லாபிக்கும் மன்னனே *
ருக்மிணி பாமாவுடன் * சல்லாபிக்கும் மன்னனே *

பல்லாயிரம் பிறவியெடுத்து * சேரத் துடிக்கும் என்னிடம் *
பல்லாயிரம் பிறவியெடுத்து * சேரத் துடிக்கும் என்னிடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

7. ஆஸநத்தில் இருந்து அருள வேண்டுதல் (ஆசிர்வாதம்)

நாகத்தின் தலை மீதே * நர்தன மாடும் கண்ணா *
நாகத்தின் தலை மீதே * நர்தன மாடும் கண்ணா *

நானோ ஒரு கோமாளி * இந்த ஏமாளிக்கு அருள *
நானோ ஒரு கோமாளி * இந்த ஏமாளிக்கு அருள *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து

8. வெள்ளி உஞ்சலில் கண்ணன் (டோலையில் மகிழும் கண்ணன்)

வெள்ளியூஞ்சல் உள்ளே நீ * விளையாடும் விஷமக் கண்ணா *
வெள்ளியூஞ்சல் உள்ளே நீ * விளையாடும் விஷமக் கண்ணா *

அள்ளியணைக்க ஆசையுடன் * அழைக்க வந்தேன் இவ்விடம் *
அள்ளியணைக்க ஆசையுடன் * அழைக்க வந்தேன் இவ்விடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து

9. கண்ணனை சுற்றி தஸாவதாரங்கள் (டோலை பாதுகாப்பு)

அவதாரம் பத்துடனே * அருகிருக்கும் மோகக் கண்ணா *
அவதாரம் பத்துடனே * அருகிருக்கும் மோகக் கண்ணீ *

பல தாரம் கொண்டாலும் * பார்த்து செய்ய என்னிடம்*
பல தாரம் கொண்டாலும் * பார்த்து செய்ய என்னிடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து

10. கண்ணனை உறங்க அழைத்தல் (பர்யாங்காஸனம்)

ஊருராய் சுற்றி வரும் * உல்லாஸ டோலைக் கண்ணா *
ஊருராய் சுற்றி வரும் * உல்லாஸ டோலைக் கண்ணா *

ஓடியாடி ஓய்ந்தபின்னே * ஒய்யாரமாய் உறங்கிட *
ஓடியாடி ஓய்ந்தபின்னே * ஒய்யாரமாய் உறங்கிட *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.

11. கண்ணன் இங்கு வந்தது நமக்காக (சரணாகதி)

கடல் தாண்டி காவல் செய்ய * காட்சி தரும் கருணைக் கண்ணா *
கடல் தாண்டி காவல் செய்ய * காட்சி தரும் கருணைக் கண்ணா *

சாட்சி சொல்லி மீட்சி வேண்டி * சரண் அடைந்தேன் உன்னிடம் *
சாட்சி சொல்லி மீட்சி வேண்டி * சரண் அடைந்தேன் உன்னிடம் *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து

12. மங்களம் (எல்லோருக்கும் மோஷம் வேண்டல்)

வீடு வீடாய் சென்றாயே * லீலா ரஸம் போதுமா? *
வீடு வீடாய் சென்றாயே * லீலா ரஸம் போதுமா? *

வினை தீர்த்து வந்தவர்க்கு * வான் வீடு தருவாயா? *
வினை தீர்த்து வந்தவர்க்கு * வான் வீடு தருவாயா? *

வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து.
குழலூதி நடமாடி *
வருவாயா கண்ணா விரைந்து * தருவாயா கழல் கனிந்து

Varuvaayaa kaNNaa

[Transliteration in English]

1. Inviting the Lord to come his/her home (manthraasanam)

veeNu ghaana kaNNaa nii * veNNey thiruda veeNumaa ?
veeNu ghaana kaNNaa nii * veNNey thiruda veeNumaa ?

veeNdiyathu thanthida veeNdith thavikkum ennidam *
veeNdiyathu thanthida veeNdith thavikkum ennidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

2. Inviting the Lord to come for the divine bath (Snaanaasanam)

niilameekak kaNNaa nii * niirrda varuvaayoo? *
niilameekak kaNNaa nii * niirrda varuvaayoo? *

niirrada viLaiyaada * nenju nekizha siiraatta *
niirrada viLaiyaada * nenju nekizha siiraatta *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu

3. Inviting the Lord who is behind the screen (alankaaraasanam)

manamuvantha kaRavai pinee * maRainthirukkum maayak kaNNaa *
manamuvantha kaRavai pinee * maRainthirukkum maayak kaNNaa *

maRaikku ettaatha nii * thiraikkupin puuchchuutti *

maRaikku ettaatha nii * thiraikkupin puuchchuutti *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

4. Inviting the Lord to listen to our stotras (manthrapushpam)

kaRpaka marath thadiyil * kavalaiyilaa kamalak kannana *
kaRpaka marath thadiyil * kavalaiyilaa kamalak kannana *

soRkaLaal paadiyaadi * soorntha eezhai ennidam *
soRkaLaal paadiyaadi * soorntha eezhai ennidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu

5. Inviting the Lord to eat food (bhoojyaasanam)

chakkara arimukanum * seernthirukkum chellak kannaa *
chakkara arimukanum * seernthirukkum chellak kannaa *

sarkkarai saathamum * chiidai muRukkum suvaikka nii *
sarkkarai saathamum * chiidai muRukkum suvaikka nii *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

6. Kannan with His consorts gives dharsan (punarmanthraasanam)

rukmiNi bhaamaavudan * sallaabhikkum mannanee *
rukmiNi bhaamaavudan * sallaabhikkum mannanee *

pallaayiram piRavi eduththu * seerath thudikkum ennidam *
pallaayiram piRavi eduththu * seerath thudikkum ennidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

7. Inviting the Lord to be on His throne and bless everyone (aasirvaadham)

naakaththin thalai meethee * narthana maadum kaNNaa *
naakaththin thalai meethee * narthana maadum kaNNaa *

naanoo oru koomaaLi * intha eemaaLikku aruLa *
naanoo oru koomaaLi * intha eemaaLikku aruLa *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

8. Kannan is in His silver swing (Krishnaa's enjoyment in His dolai)

veLLiuunjal uLLee nii * viLaiyaadum vishamak kaNNaa *
veLLiuunjal uLLee nii * viLaiyaadum vishamak kaNNaa *

aLLi aNaikka aasaiyudan * azhaikka vantheen ivvidam *
aLLi aNaikka aasaiyudan * azhaikka vantheen ivvidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

9. Daasavathrams protecting Kannan's sillver cradle (dolai's security)

avadhaaram paththudanee * aarukirukkum mookak kannaNaa *
avadhaaram paththudanee * aarukirukkum mookak kannaNaa *

Pala dhaaram koNdaalum * paarththu seyya ennidam *
Pala dhaaram koNdaalum * paarththu seyya ennidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

10. Inviting Kanna to sleep (paryangkaasanam)

uurruuraay suRRi varum * ulllaasa dolaaik kaNNaa *
uurruuraay suRRi varum * ulllaasa dolaaik kaNNaa *

oodiyaadi ooyntha pinnee * oyyaaramaay uRangkida *
oodiyaadi ooyntha pinnee * oyyaaramaay uRangkida *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

11. Kannan came here to bless us (saranagathi)

Kadal thaaNdi kaaval seyya * kaatchi tharum karuNaik kanna *
Kadal thaaNdi kaaval seyya * kaatchi tharum karuNaik kanna *

saatchi solli miitchi veeNdi * saraN adaintheen unnidam *
saatchi solli miitchi veeNdi * saraN adaintheen unnidam *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

12. Closure (mangaLam – requesting moksham for everyone)

viidu viidaay senRaayee * liilaa rasam poothumaa ?
viidu viidaay senRaayee * liilaa rasam poothumaa ?

vinai thiirththu vanthavarkku * vaan viidu tharuvaayaa ? *
vinai thiirththu vanthavarkku * vaan viidu tharuvaayaa ? *

varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu*
kuzhaloothi nadamaadi *
varuvaayaa kaNNaa viraintu * tharuvaayaa kazhal kaninthu.

Meaning in English

Each verse concentrates on three things.
1. How Lord Venugopala swami is present with his ornaments and parivaar.
2. Each verse is compared loosely to a step in Tirumanajana / dolai/ syanatosavam procedure.
3. The concept of prapatti from seeding, maturing and to final culmination is presented in each verse progressively.

1. Inviting the Lord to come his/her home (manthraasanam)

Vengopaala KaNNaa (Krishnaa), do you really have to steal the butter, while I am waiting here in a state of utter restlessness to provide everything you need. kaNNaa would you please hurry up and come! KaNNaa would you please soften your heart and give us your lotus feet!

The last two lines are the key and are repeated on every verse. First, it extends the invitation to the Lord to visit his/her home. Krishnaa, known for His simple, easy accessibility (saulabhyam), will accept that invitation. Secondly, requesting Him not to look at our sins and have a mellow heart (dhaya - mercy) and give us His Lotus feet. Lord's lotus feet are both means and ends. (upaaya upeyam) He is the only one who can grant the pristine bliss (moksham) and that validates His Supremacy (Paratvam).

These two qualities – accessibility and supremacy - are present simultaneously only with Srimun Naarayana and with no one else; that is why we can approach Him and perform prapatti. He accepts it and grants moksham on His own will, according to Svaami Desika sampradaayam.

The first verse invites the Lord to come to his/her home, and they will provide everything whatever the Lord needs. This can be compared loosely

to manthraasanam step of the Triuvaaradhana. The hosts in their mind offering everything to the Lord.

In the context of prapatti, we think that we have everything and tell to the Lord, "Please come to my house, and I will offer you everything". The attitude of "I and mine" is very explicit.

2. Inviting the Lord to come for the divine bath (Snaanaasanam)

Hey kaNNA, your body is beautifully blue colored. It looks like the ever spanning sky. Please, why don't you come and take bath. It is not just bath alone, but you can sit in the tub and play. I will play with you. What else is more pleasurable to me than give you bath, hug you, kiss you and enjoy every moment with you.

There is one place in Srimad Bhagavatam, it says that just like our children play with dolls and small toys, krishnaa also plays with dolls. His dolls are nothing but bramma, indraa, agni and other devaas.

This verse is compared to inviting the Lord for the divine bath - snaanaasanam

Here, in the prapatti process, one understands that he needs some help from the Lord. Ego attitude is still there. By giving bath for Lord, he thinks he will be cleaned. Most of us think by performing some pooja, donate money to temple, our sins are cleaned up. We are in the state of barter system, mentally.

3. Inviting the Lord who is behind the screen (alankaaraasanam)

Hey kaNNaa, You hide yourself behind the cow and calves. You can't be reached by vedas. But hide yourself behind the screen and dressing up. It's

getting late and why don't you come out fast? KaNNaa would you please hurry up and come! KaNNaa would you please soften your heart and give us your lotus feet!

Even vedaas can't describe an iota amount of Lord's greatness. Screen here refers to primordial matter/ birth and death cycle (prakriti/samsaaram). It is a call to the Lord to rescue us from the bondage. Maaya kannaa refers that the Lord who performs incredible actions (aasritha seeshtithangkaL).

This verse is compared to dressing up (Alankaaraasanam) step of the tiruvaardhana.

In this verse, the individual slowly starts to understand the greatness of the Lord and confirms that the Lord is beyond the scope of any measurement. The individual still expects that Lord who is capable of everything will get him out of bondage. Still the individual has not realized about his true state and what part he needs to do to get out of bondage.

4. Inviting the Lord to listen to our stotras (manthrapushpam)

Hey kaNNaa, You stand under the karpaga tree (Karpaga viruksham) without any worries. All I can do is sing about you with mere words and sometimes dance too; that also for not too long because I get tired. kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

Karapaga tree can give everything and continue to give infinite things for an infinite time. What a great tree! On the contrary, I can praise you only a nanosecond and that too an iota of your greatness. Where am I and where is karapaga tree?

Wait a second, after all, if the karpaga tree is so great, think for a moment of the Lord who is like trillions of Karapga virukshams. Karpaga tree is a

metaphor only (upalakshaNam). [Remember even Srimad Valmiki Ramayanaa, Sri Rama's pattabishekam was compared to mere Indra's throning ceremony. Why? Because that's the highest comparison we know of. Just like saying God is rich, more than Bill Gates, because we don't have anyone else to point out to.]

When the individual sing and dance refers to manthrapushpam step of the tiruvaaradhana.

This step shows the greatness of the Lord and lowness of the individual. Suddenly the individual comes to the realization on what a poor state he is in. He has no method (upaayam) and he is not capable (aaginchanyam) of performing anything by himself. But he doesn't know how to tap the Lord for his objective.

5. Inviting the Lord to eat food (bhoojyaasanam)

Hey kaNNaa, You are with the Sri Nrusimha and Sudarsana azhvaar. I have made delicious sweet rice, cheedai and murukku. Why don't you come and taste them? kaNNaa would you please hurry up and come! Kannaa would you please soften your heart and give us your lotus feet!

This step is bhoojyaasanam step in the Tiruvaaradhana.

Lord's discuss is referred to remove all the sins. Lord Lakshmi Nrusimha referred to grant all goodness, just like He appeared immediately to uphold the words of bhakta prahlaada. (chakkara = anishta nivrutthi and Lakshmi Nrusimha = ishta praapthi). When one offers food, he needs to offer for all the Gods and the order is also important.

Sweet rice, cheedai and murukku is a simile for eternals, liberated and bounded souls (nithya, muktha and battha jeevas). Food (annam) is a metaphor for service to the Lord (kaimkaryam).

Sweet rice is sweet from all angles. That is like Nithyas who never saw the bondage. Chhedai can be sweet or salty. But can be eaten in a single gulp. Similarly people may be good or bad. But once they do prapatti with one step they jump out of bondage. Murrukku looks like circle but it is never ending spiral. That is bounded souls (baddha jeevas). It is salty and even some like manangkombhu (muL murrukku) have even small thorns.

In this verse, the individual understands the three types of souls and where he fits in. He is also confused that Lord doesn't want merely cheedai and murruku, but He expects something else.

6. kaNNan with His consorts gives dharsan (punarmanthraasanam)

Dear Lord, the emperor! You are with your inseparable consorts Rukmini and Sathyabhaama. You are talking, playing and having a wonderful time with them. I went through millions of lives (janmaa) in a desperate attempt to join You, my Lord. Please why don't you look at me? kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

This step refers to punarmanthraasanam step of the Tiruvaaradhana.

This verse implies that the individual soul (jeeva) after millions of birth and death can't reach the Lord in His abode and finally relinquish every method and requesting Him to have His mercy and be his/hers means and ends.

The subtle point is here is that so far the individual has no guts to go and fall on Lord's feet. Once he sees the Thaayar, the inseparable consort of Lord Srimun Naarayana, he gets the energy like an elephant. It is very common in our daily life that we have more liberty with our mother and are confident that she will always love us despite of our shortcomings. The

individual is now convinced that Lord can't refuse in the presence of Thaayaar. Now he puts forward his wish to both Thaayaar and to Bhagavaan.

7. Inviting the Lord to be on His throne and bless everyone (aasirvaadham)

Hey kaNNaa, You are dancing nicely on top of the snake kaalinga. Look at me. I act like a buffoon and completely gullible too. Please have mercy on me! kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

When Lord humbled kaalinga, the snake was still scared. But Lord told him, don't worry, my feet has made an imprint of conch and discuss on top of your head (sankhu chakkara muthirai) and noone will bother you now onwards. This step reminds the necessary identification for vaishnavaa (Vaishnava lakshaNam) is the pancasamskaaram or samaasraynaNam.

Joker's action is incoherent and without any purpose. That is how my attempts are, Lord. I don't know the proper procedure. Secondly, I am completely gullible, easily deceived by petty things by anyone.

These two confirms the individual soul to accept his inability (aakinchanyam) for any action towards permanent bliss (moksham). He has no other savior or better final product (ananya gadhithvam) than the Lord Himself.

8. kaNNan is in His silver swing (Krishnaa's enjoyment in His dolai)

Hey kaNNaa, you are doing all mischievous actions nicely inside of silver swing. I want to run towards you, lift you up, and hug you with all the affection. And that is why I came running. I invited you to be here. kaNNaa

would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

This step refers to performing dolai in individual's home.

Silver refers to the color of aadhi seshan. Lord is like a baby inside. He is very mischievous. Rocking the swing back and forth is the metaphor for Lord's creation, sustenance and destruction (srushti, sthithi, samhaaram). He is the prime reason for everything (jagad kaaranathvam). As our paramaacharya Bhagavad Ramanuja indicated in Sribashyam, Lord Srimun Naarayana is the sole reason for the entire cycle. He is the sole material cause, implementer and accessories.

Once when the individual understands this, he wants the permanent bliss (paripoorna brammaanubhavam). He makes a request to the Lord for that.

9. Daasavathrams protecting kaNNan's sillver cradle (dolai's security)

Hey kaNNaa, you are in the cradle and being protected by the dassavatharas surrounding you. I know you have countless wives, still why don't you look at me and take me also. Please have mercy! kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

Lord is the only male (purushaa) an all other souls are female, in the sense that everyone is dependent on Him and He is the only one who is independent. The action of total unconditional surrender (Saranagathi) is an act like a wedding. Lord has so many wives means many have performed prapatti and reached Srivaikuntam. Lord may have countless souls to serve you there, Lord. The individual prays to the Lord to accept him to enter Srivaikuntam and serve Him permanently without any blemish.

10. Inviting KaNNan to sleep (paryangkaasanam)

Hey kaNNaa, you run around from one town to another town. You love to make trips and enjoy all the places, people and their services. But let me tell you, when you are done with all your running around all day, and when you are really tired, please come to me and sleep here in your beauty. kaNNaa, would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

This step refers to the paryangaasanam step in the Tiruvaaradhanan.

Lord goes to each town and each individual's house. He doesn't wait for them to come to Him. He gives everyone ample of opportunities for self realization. When an individual calls the Lord to come to sleep, the sleep is actually for the individual and not for the Lord. It means that, he has done enough running around in his life. He says, Lord finally I want to sleep in beauty and enjoy (at he end of this birth, I want moksham) eternal service (kaimkaryam).

11. KaNNan came here to bless us (saranagathi)

Hey kaNNaa, You crossed the ocean and came to this country to protect us. Anyone can immediately understand Your grace (dhayaa) by having a simple glance at You(Sri Venugopala swami). Now I surrender to you humbly with no ties attached. All I want the release from bondage (samsaara). kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

Lord, protecting the helpless is not new and You have done in many, many occasions and rescued millions. I have lots of proof for that. I am doing this surrender (prapatti) with witness surrounding here (Thaayaar, aachryaa and bhaagavadhaas). All I want is to get me out of this birth/death cycle and put me permanently in your abode (Srivaikuntam). As mentioned in the previous verse, do this at the end of this life.

12. Closure (mangaLam – requesting moksham for everyone)

Hey kaNNaa, You went into each and everyone's house. You had wonderful time with your playful actions. Is it not enough? When your grand play is going to be over? Can you please nullify/write off everyone's merit and sins (punya pabham) and grant the moksham. kaNNaa would you please hurry up and come! kaNNaa would you please soften your heart and give us your lotus feet!

Here, a request to grant moksham for all the people who invited You to their home is submitted to the Lord. When you visited so many individuals' home, You saw everything with you own eyes. Don't put anyone to anymore of burden and more trouble in this life. Clear/ignore all the misdeeds and have a big heart and be magnanimous and shower everything to everyone in this life and grant moksham at the end.